





# Clarinete I in A.

## Symphonie in E-dur (Skizze) von Franz Schubert.

Vervollständigt von J. F. Garnett.

### *Raagio*

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The music is marked with *pp* (pianissimo) and includes a crescendo leading to *f* (forte). The second staff continues with *pp* and a crescendo leading to *f*. The third staff features a crescendo leading to *f* and a decrescendo (*decresc.*) marked with a hairpin. The fourth staff is marked *espressivo* and includes a crescendo leading to *fp* (fortissimo). The fifth staff is marked *f* and includes a crescendo leading to *f*. The sixth staff is marked *f* and includes a crescendo leading to *f*. The seventh staff is marked *f* and includes a crescendo leading to *f*. The eighth staff is marked *f* and includes a crescendo leading to *f*. The ninth staff is marked *f* and includes a crescendo leading to *f*. The tenth staff is marked *f* and includes a crescendo leading to *f*. The score concludes with a double bar line and a final note.

### *Allegro*

19



Eigentum von BREITKOPF & HÄRTEL in Leipzig  
Unbefugtes Ausschreiben verboten.  
Aufführungsrecht vorbehalten.



Handwritten musical score for a piece in G major, featuring a vocal line and a piano accompaniment. The score is written on 12 staves. The piano part includes chords and arpeggios, with dynamics like *pp* and *cresc.* marked. A large diagonal line is drawn across the lower half of the page.

Staff 1: Treble clef, G major key signature. Melody begins with a quarter rest, followed by a half note G, a quarter note A, and a half note B. Dynamics: *pp*.

Staff 2: Treble clef, G major key signature. Melody begins with a quarter note G, followed by a half note A, a quarter note B, and a half note C. Dynamics: *pp*.

Staff 3: Treble clef, G major key signature. Melody begins with a quarter note G, followed by a half note A, a quarter note B, and a half note C. Dynamics: *pp*.

Staff 4: Treble clef, G major key signature. Melody begins with a quarter note G, followed by a half note A, a quarter note B, and a half note C. Dynamics: *pp*.

Staff 5: Treble clef, G major key signature. Melody begins with a quarter note G, followed by a half note A, a quarter note B, and a half note C. Dynamics: *pp*.

Staff 6: Treble clef, G major key signature. Melody begins with a quarter note G, followed by a half note A, a quarter note B, and a half note C. Dynamics: *pp*.

Staff 7: Treble clef, G major key signature. Melody begins with a quarter note G, followed by a half note A, a quarter note B, and a half note C. Dynamics: *pp*.

Staff 8: Treble clef, G major key signature. Melody begins with a quarter note G, followed by a half note A, a quarter note B, and a half note C. Dynamics: *pp*.

Staff 9: Treble clef, G major key signature. Melody begins with a quarter note G, followed by a half note A, a quarter note B, and a half note C. Dynamics: *pp*.

Staff 10: Treble clef, G major key signature. Melody begins with a quarter note G, followed by a half note A, a quarter note B, and a half note C. Dynamics: *pp*.

Staff 11: Treble clef, G major key signature. Melody begins with a quarter note G, followed by a half note A, a quarter note B, and a half note C. Dynamics: *pp*.

Staff 12: Treble clef, G major key signature. Melody begins with a quarter note G, followed by a half note A, a quarter note B, and a half note C. Dynamics: *pp*.



Clar. 1.

Handwritten musical score for Clarinet 1, featuring 12 staves of music in G major. The score includes various musical notations such as triplets, slurs, and dynamic markings like "dim.", "cresc.", and "ppp". The title "Clar. 1." is written at the top.





Handwritten musical score for Clav. 1, page 4. The score consists of 12 staves of music in G major (one sharp). The notation includes various note values, rests, and dynamic markings such as "cresc." and "ff". There are also some handwritten corrections and a large bracket spanning across several staves.



Handwritten musical score for Clav. 1, page 5. The score consists of 11 staves of music in G major (one sharp). The notation includes various note values, rests, and dynamic markings. Handwritten annotations include "dim." on the second staff, "f" on the third staff, "cresc. poco a poco" on the fourth staff, "più cresc." on the fifth staff, and "cresc." on the sixth staff. A large diagonal line is drawn across the lower half of the page, starting from the middle of the sixth staff and extending to the bottom right corner. The bottom of the page features two empty staves and a decorative flourish.





Clar. 1.

This is a handwritten musical score for Clarinet 1, consisting of 12 staves. The music is written in treble clef with a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings. A large, sweeping line is drawn across the middle of the score, possibly indicating a phrasing or breath mark. The score concludes with a double bar line and a final note on the 12th staff.

6

3.

3

2

*poco cresc.*

*dim.*

*cresc.*



Handwritten musical score for Clarinet 1, page 7. The score consists of ten staves of music in G major (one sharp). The notation includes various note values, rests, and dynamic markings such as 'f' (forte) and 'cresc.' (crescendo). A large slur covers the first six staves, and another slur covers the last four staves. The piece concludes with a double bar line and a '4' time signature.

*U. S.*





Handwritten musical score on 11 staves. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The score is written in a cursive, handwritten style.

Key markings and annotations include:

- dim.* (diminuendo) on the third staff.
- sf* (sforzando) on the fourth staff.
- sf* (sforzando) on the sixth staff.
- sf* (sforzando) on the seventh staff.
- sf* (sforzando) on the eighth staff.
- sf* (sforzando) on the ninth staff.
- sf* (sforzando) on the tenth staff.
- sf* (sforzando) on the eleventh staff.
- sf* (sforzando) on the twelfth staff.
- sf* (sforzando) on the thirteenth staff.
- sf* (sforzando) on the fourteenth staff.
- sf* (sforzando) on the fifteenth staff.
- sf* (sforzando) on the sixteenth staff.
- sf* (sforzando) on the seventeenth staff.
- sf* (sforzando) on the eighteenth staff.
- sf* (sforzando) on the nineteenth staff.
- sf* (sforzando) on the twentieth staff.
- sf* (sforzando) on the twenty-first staff.
- sf* (sforzando) on the twenty-second staff.
- sf* (sforzando) on the twenty-third staff.
- sf* (sforzando) on the twenty-fourth staff.
- sf* (sforzando) on the twenty-fifth staff.
- sf* (sforzando) on the twenty-sixth staff.
- sf* (sforzando) on the twenty-seventh staff.
- sf* (sforzando) on the twenty-eighth staff.
- sf* (sforzando) on the twenty-ninth staff.
- sf* (sforzando) on the thirtieth staff.
- sf* (sforzando) on the thirty-first staff.
- sf* (sforzando) on the thirty-second staff.
- sf* (sforzando) on the thirty-third staff.
- sf* (sforzando) on the thirty-fourth staff.
- sf* (sforzando) on the thirty-fifth staff.
- sf* (sforzando) on the thirty-sixth staff.
- sf* (sforzando) on the thirty-seventh staff.
- sf* (sforzando) on the thirty-eighth staff.
- sf* (sforzando) on the thirty-ninth staff.
- sf* (sforzando) on the fortieth staff.
- sf* (sforzando) on the forty-first staff.
- sf* (sforzando) on the forty-second staff.
- sf* (sforzando) on the forty-third staff.
- sf* (sforzando) on the forty-fourth staff.
- sf* (sforzando) on the forty-fifth staff.
- sf* (sforzando) on the forty-sixth staff.
- sf* (sforzando) on the forty-seventh staff.
- sf* (sforzando) on the forty-eighth staff.
- sf* (sforzando) on the forty-ninth staff.
- sf* (sforzando) on the fiftieth staff.
- sf* (sforzando) on the fifty-first staff.
- sf* (sforzando) on the fifty-second staff.
- sf* (sforzando) on the fifty-third staff.
- sf* (sforzando) on the fifty-fourth staff.
- sf* (sforzando) on the fifty-fifth staff.
- sf* (sforzando) on the fifty-sixth staff.
- sf* (sforzando) on the fifty-seventh staff.
- sf* (sforzando) on the fifty-eighth staff.
- sf* (sforzando) on the fifty-ninth staff.
- sf* (sforzando) on the sixtieth staff.
- sf* (sforzando) on the sixty-first staff.
- sf* (sforzando) on the sixty-second staff.
- sf* (sforzando) on the sixty-third staff.
- sf* (sforzando) on the sixty-fourth staff.
- sf* (sforzando) on the sixty-fifth staff.
- sf* (sforzando) on the sixty-sixth staff.
- sf* (sforzando) on the sixty-seventh staff.
- sf* (sforzando) on the sixty-eighth staff.
- sf* (sforzando) on the sixty-ninth staff.
- sf* (sforzando) on the seventieth staff.
- sf* (sforzando) on the seventy-first staff.
- sf* (sforzando) on the seventy-second staff.
- sf* (sforzando) on the seventy-third staff.
- sf* (sforzando) on the seventy-fourth staff.
- sf* (sforzando) on the seventy-fifth staff.
- sf* (sforzando) on the seventy-sixth staff.
- sf* (sforzando) on the seventy-seventh staff.
- sf* (sforzando) on the seventy-eighth staff.
- sf* (sforzando) on the seventy-ninth staff.
- sf* (sforzando) on the eightieth staff.
- sf* (sforzando) on the eighty-first staff.
- sf* (sforzando) on the eighty-second staff.
- sf* (sforzando) on the eighty-third staff.
- sf* (sforzando) on the eighty-fourth staff.
- sf* (sforzando) on the eighty-fifth staff.
- sf* (sforzando) on the eighty-sixth staff.
- sf* (sforzando) on the eighty-seventh staff.
- sf* (sforzando) on the eighty-eighth staff.
- sf* (sforzando) on the eighty-ninth staff.
- sf* (sforzando) on the ninetieth staff.
- sf* (sforzando) on the ninety-first staff.
- sf* (sforzando) on the ninety-second staff.
- sf* (sforzando) on the ninety-third staff.
- sf* (sforzando) on the ninety-fourth staff.
- sf* (sforzando) on the ninety-fifth staff.
- sf* (sforzando) on the ninety-sixth staff.
- sf* (sforzando) on the ninety-seventh staff.
- sf* (sforzando) on the ninety-eighth staff.
- sf* (sforzando) on the ninety-ninth staff.
- sf* (sforzando) on the hundredth staff.

Additional markings include *cantabile* and *poco a poco più animato* on the third staff, and a *2* on the fourth staff.



*Andante con moto.*

*in A.*  $\text{6/8}$

*pp*

*dim.*

*poco cresc.*

*B. 2*

*3*

*cresc.*

*2*





Handwritten musical score for Clarinet 1, page 10. The score consists of 12 staves of music in treble clef, featuring various musical notations including notes, rests, accidentals, and dynamic markings.

Key markings and features include:

- Staff 1:** C-clef, *cresc.*
- Staff 2:** *f*, *p cresc.*, *f*
- Staff 3:** *p*
- Staff 4:** *cresc.*
- Staff 5:** *dim.*, *dim.*
- Staff 6:** *dim.*
- Staff 7:** *p*, *cresc.*
- Staff 8:** *p*
- Staff 9:** *cresc.*
- Staff 10:** *cresc.*
- Staff 11:** *f*
- Staff 12:** *cresc.*



Handwritten musical score for Clarinet 1, featuring ten staves of music. The score includes various dynamics and articulations:

- Staff 1:** *Clar. 1.* (written above the staff), *ff* (written below the staff).
- Staff 2:** *2 cresc.* (written above the staff).
- Staff 3:** *cresc.* (written above the staff).
- Staff 4:** *p* (written below the staff), *cresc.* (written above the staff).
- Staff 5:** *p dolce* (written above the staff).
- Staff 6:** *mf* (written below the staff), *mf anim.* (written below the staff).
- Staff 7:** *p* (written below the staff), *mf* (written below the staff).
- Staff 8:** *rall.* (written above the staff), *anim.* (written below the staff).
- Staff 9:** *pp* (written below the staff).

Scherzo.

*Allegro vivace.*



Handwritten musical score for Clarinet 1, page 12. The score consists of 14 staves of music. It includes various musical notations such as notes, rests, slurs, and dynamic markings. Key markings include 'p', 'dolce', 'cresc.', 'sf', and 'clar. 2.'. There are also some handwritten numbers like '1', '3', and '12'.

Staff 1: *p*

Staff 2: *p*

Staff 3: *cresc.*

Staff 4: *clar. 2.*, *1*, *3*, *12*

Staff 5: *p*, *dolce*

Staff 6: *p*

Staff 7: *cresc.*

Staff 8: *sf*, *sf*, *sf*, *sf*, *sf*

Staff 9: *cresc.*

Staff 10: *cresc.*

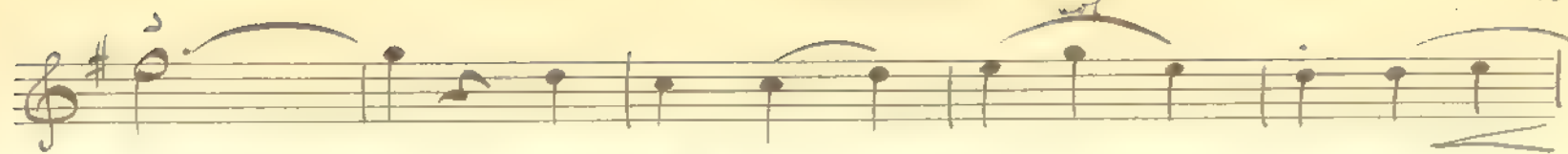
Staff 11: *cresc.*

Staff 12: *cresc.*

Staff 13: *cresc.*

Staff 14: *cresc.*







Handwritten musical score for six staves in G major (one sharp). The first staff contains a melodic line with eighth and sixteenth notes. The second staff has a melodic line with a "2" below it. The third staff has a melodic line with a "3" below it. The fourth staff has a melodic line with a "dim." marking. The fifth staff has a melodic line with a "4" below it. The sixth staff has a melodic line with a "dim." marking and the text "Scherzo in G major".

*Allegro giusto*

*in G*

Handwritten musical score for six staves in G major (one sharp). The first staff has a melodic line with a "2" below it. The second staff has a melodic line with a "4" below it. The third staff has a melodic line with a "dim." marking. The fourth staff has a melodic line with a "7" below it. The fifth staff has a melodic line with a "dim." marking. The sixth staff has a melodic line with a "dim." marking and the text "cresc.".



Handwritten musical score for Clarinet 1, page 15. The score consists of 12 staves of music in G major (one sharp). It features various musical notations including eighth notes, quarter notes, half notes, and slurs. There are four 'cresc.' markings. The manuscript shows signs of age and includes some ink smudges.



Handwritten musical score on 16 staves, featuring various musical notations, dynamics, and tempo markings.

Staff 1: Treble clef, key signature of one sharp (F#). Notes: quarter, quarter, half, half, half, half, quarter, quarter. Dynamics: *p* (piano), *dim.* (diminuendo).

Staff 2: Treble clef, key signature of one sharp (F#). Notes: quarter, quarter, half, half, half, half, quarter, quarter. Dynamics: *p* (piano).

Staff 3: Treble clef, key signature of one sharp (F#). Notes: quarter, quarter, half, half, half, half, quarter, quarter. Dynamics: *mf* (mezzo-forte).

Staff 4: Treble clef, key signature of one sharp (F#). Notes: quarter, quarter, half, half, half, half, quarter, quarter. Dynamics: *mf* (mezzo-forte).

Staff 5: Treble clef, key signature of one sharp (F#). Notes: quarter, quarter, half, half, half, half, quarter, quarter. Dynamics: *mf* (mezzo-forte).

Staff 6: Treble clef, key signature of one sharp (F#). Notes: quarter, quarter, half, half, half, half, quarter, quarter. Dynamics: *mf* (mezzo-forte).

Staff 7: Treble clef, key signature of one sharp (F#). Notes: quarter, quarter, half, half, half, half, quarter, quarter. Dynamics: *mf* (mezzo-forte).

Staff 8: Treble clef, key signature of one sharp (F#). Notes: quarter, quarter, half, half, half, half, quarter, quarter. Dynamics: *mf* (mezzo-forte).

Staff 9: Treble clef, key signature of one sharp (F#). Notes: quarter, quarter, half, half, half, half, quarter, quarter. Dynamics: *mf* (mezzo-forte).

Staff 10: Treble clef, key signature of one sharp (F#). Notes: quarter, quarter, half, half, half, half, quarter, quarter. Dynamics: *mf* (mezzo-forte).

Staff 11: Treble clef, key signature of one sharp (F#). Notes: quarter, quarter, half, half, half, half, quarter, quarter. Dynamics: *mf* (mezzo-forte).

Staff 12: Treble clef, key signature of one sharp (F#). Notes: quarter, quarter, half, half, half, half, quarter, quarter. Dynamics: *mf* (mezzo-forte).

Staff 13: Treble clef, key signature of one sharp (F#). Notes: quarter, quarter, half, half, half, half, quarter, quarter. Dynamics: *mf* (mezzo-forte).

Staff 14: Treble clef, key signature of one sharp (F#). Notes: quarter, quarter, half, half, half, half, quarter, quarter. Dynamics: *mf* (mezzo-forte).

Staff 15: Treble clef, key signature of one sharp (F#). Notes: quarter, quarter, half, half, half, half, quarter, quarter. Dynamics: *mf* (mezzo-forte).

Staff 16: Treble clef, key signature of one sharp (F#). Notes: quarter, quarter, half, half, half, half, quarter, quarter. Dynamics: *mf* (mezzo-forte).

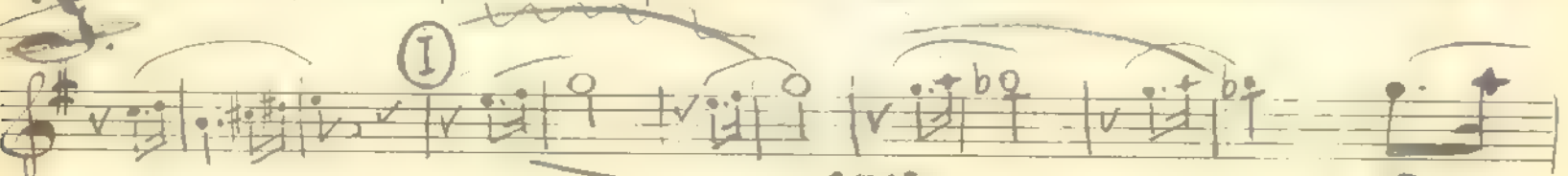
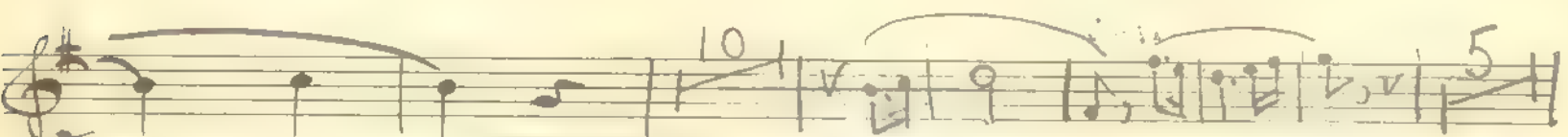
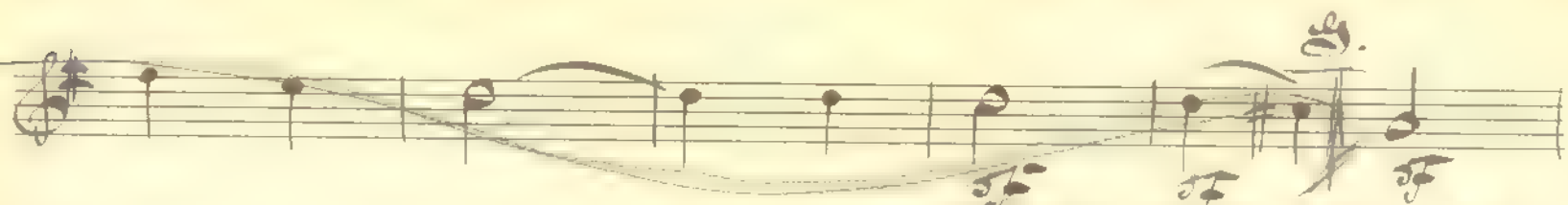
Tempo markings: *il tempo più tranquillo* (the most tranquil tempo), *a tempo* (at tempo).

Dynamics: *p* (piano), *dim.* (diminuendo), *mf* (mezzo-forte), *cresc.* (crescendo).

Handwritten musical score for Clarinet 1, page 17. The score consists of 11 staves of music in G major (one sharp). The notation includes various note values, rests, and dynamic markings. A large 'X' is drawn across the middle of the page. The first staff has a treble clef and a key signature of one sharp. The music features a mix of eighth and sixteenth notes, often beamed together. Dynamic markings include 'f' (forte), 'cresc.' (crescendo), and 'piu cresc.' (more crescendo). The score ends with a double bar line and a final 'f' marking.

B. 5.





Handwritten musical score for Clarinet 1, page 19. The score consists of ten staves of music in G major (one sharp). The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp. The music features a mix of eighth, quarter, and half notes, often beamed together. There are several slurs and ties. The second staff has a '2' above it. The third staff has a '2' above it. The fourth staff has a '2' above it. The fifth staff has a '2' above it. The sixth staff has a '2' above it. The seventh staff has a '2' above it. The eighth staff has a '2' above it. The ninth staff has a '2' above it. The tenth staff has a '2' above it. The score ends with a double bar line on the tenth staff.

*v. s*



Handwritten musical score for a piece in G major. The score consists of 11 staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a flowing, melodic style with many slurs and ties. Dynamic markings include *mf* (mezzo-forte) and *p* (piano). A tempo instruction *(Se tempo più tranquillo)* is written above the third staff. The fourth staff has a *mf* marking and the phrase *a tempo* written above it. The fifth staff features a *p* marking and a 4-measure rest. The sixth staff has a *mf* marking. The seventh staff includes a *dim.* (diminuendo) marking and a *p* marking. The eighth staff has a *p* marking. The ninth staff is marked with numbers 1 through 7 above the notes. The tenth staff has a *cresc.* (crescendo) marking. The eleventh staff continues the melodic line. The score is written on aged, yellowed paper.

Handwritten musical score on 12 staves. The music is in treble clef with a key signature of one sharp (F#). It features various musical notations including notes, rests, slurs, and dynamic markings. A diagonal line is drawn across the staves from the bottom left to the top right. The score ends with a double bar line and a final note on the 12th staff.

Dynamic markings and performance instructions include:

- cresc.* (crescendo) on staves 1, 2, 3, and 11.
- dim.* (diminuendo) on staves 8 and 9.
- ff* (fortissimo) on staves 6 and 7.
- mf con passione* (mezzo-forte with passion) on staff 11.
- 10* (number 10) on staff 10.
- 15* (number 15) on staff 10.
- 16* (number 16) on staff 10.
- 17* (number 17) on staff 10.
- 18* (number 18) on staff 10.
- 19* (number 19) on staff 10.
- 20* (number 20) on staff 10.
- 21* (number 21) on staff 10.
- 22* (number 22) on staff 10.
- 23* (number 23) on staff 10.
- 24* (number 24) on staff 10.
- 25* (number 25) on staff 10.
- 26* (number 26) on staff 10.
- 27* (number 27) on staff 10.
- 28* (number 28) on staff 10.
- 29* (number 29) on staff 10.
- 30* (number 30) on staff 10.
- 31* (number 31) on staff 10.
- 32* (number 32) on staff 10.
- 33* (number 33) on staff 10.
- 34* (number 34) on staff 10.
- 35* (number 35) on staff 10.
- 36* (number 36) on staff 10.
- 37* (number 37) on staff 10.
- 38* (number 38) on staff 10.
- 39* (number 39) on staff 10.
- 40* (number 40) on staff 10.
- 41* (number 41) on staff 10.
- 42* (number 42) on staff 10.
- 43* (number 43) on staff 10.
- 44* (number 44) on staff 10.
- 45* (number 45) on staff 10.
- 46* (number 46) on staff 10.
- 47* (number 47) on staff 10.
- 48* (number 48) on staff 10.
- 49* (number 49) on staff 10.
- 50* (number 50) on staff 10.
- 51* (number 51) on staff 10.
- 52* (number 52) on staff 10.
- 53* (number 53) on staff 10.
- 54* (number 54) on staff 10.
- 55* (number 55) on staff 10.
- 56* (number 56) on staff 10.
- 57* (number 57) on staff 10.
- 58* (number 58) on staff 10.
- 59* (number 59) on staff 10.
- 60* (number 60) on staff 10.
- 61* (number 61) on staff 10.
- 62* (number 62) on staff 10.
- 63* (number 63) on staff 10.
- 64* (number 64) on staff 10.
- 65* (number 65) on staff 10.
- 66* (number 66) on staff 10.
- 67* (number 67) on staff 10.
- 68* (number 68) on staff 10.
- 69* (number 69) on staff 10.
- 70* (number 70) on staff 10.
- 71* (number 71) on staff 10.
- 72* (number 72) on staff 10.
- 73* (number 73) on staff 10.
- 74* (number 74) on staff 10.
- 75* (number 75) on staff 10.
- 76* (number 76) on staff 10.
- 77* (number 77) on staff 10.
- 78* (number 78) on staff 10.
- 79* (number 79) on staff 10.
- 80* (number 80) on staff 10.
- 81* (number 81) on staff 10.
- 82* (number 82) on staff 10.
- 83* (number 83) on staff 10.
- 84* (number 84) on staff 10.
- 85* (number 85) on staff 10.
- 86* (number 86) on staff 10.
- 87* (number 87) on staff 10.
- 88* (number 88) on staff 10.
- 89* (number 89) on staff 10.
- 90* (number 90) on staff 10.
- 91* (number 91) on staff 10.
- 92* (number 92) on staff 10.
- 93* (number 93) on staff 10.
- 94* (number 94) on staff 10.
- 95* (number 95) on staff 10.
- 96* (number 96) on staff 10.
- 97* (number 97) on staff 10.
- 98* (number 98) on staff 10.
- 99* (number 99) on staff 10.
- 100* (number 100) on staff 10.



*poco ritenuto*  
*cresc.*  
*a tempo*  
*cresc.*  
*f*  
*poco più animato*  
*f*  
*riten.*

*Fine*





# Musik für Holz-Blasinstrumente

Etüden und Studienwerke	Flöte und Orgel	Klarinette und Klavier																																																			
<p><b>H. Baermann</b> Unterhaltende Übungen für Klarinette. Op. 30. E. B. 2468.</p> <p><b>T. Berbiguier</b> 18 Übungen oder Etüden für Flöte in allen Tonarten zum Studium des Gebrauchs der verschiedenen Klappen. E. B. 1554.</p> <p><b>F. T. Blatt</b> 20 Übungen für Oboe und Engl. Horn. Op. 30.</p> <p><b>A. B. Fürstenau</b> Übungen für Flöte. Op. 15. E. B. 1472. Für den praktischen Gebrauch von Fr. Schindler. Flötenschule. Op. 42. E. B. 2358. Kunst des Flötenspiels. Op. 138. In theoretischen und praktischen Beziehungen dargestellt. Band I und II. E. B. 2985a/b.</p> <p><b>Maximilian Gabler</b> Theor.-prakt. Klarinettenschule. E. B. 2120.</p> <p><b>Friedrich Hermann</b> Zur Übung im Zusammenspiel: Heft I. Für Oboe, Klarinette, Fagott und Horn. E. B. 1755. Heft II. Für Flöte, Oboe, Klarinette, Fagott und Horn. E. B. 1756.</p> <p><b>Orchester-Studien</b> Sammlungen wichtiger Stellen aus Tonwerken für Theater und Konzertsaal: Für Flöte (E. Prill). 2 Hefte. E. B. 2231, 3673. Für Klarinette (Fr. Hinze). 2 Hefte. E. B. 2132/33. Für Oboe (Walter Heinze). 2 Hefte. E. B. 3231, 5216. Für Fagott (C. Weller). 2 Hefte. E. B. 1530a/b.</p> <p><b>C. Schiemann</b> Charakteristische Studien für Oboe. E. B. 1543.</p> <p><b>Fr. Schindler</b> Bachstudien für Flöte. E. B. 1524. 24 Übertragungen aus J. S. Bachs Werken, sowohl zu Studien- als Konzertgebrauch (deutsch-englisch). Weg zur Virtuosität für Flöte. E. B. 1500/01. 40 tüpliche Studien zur Ausbildung des Tones, der Technik und des Vortrages. 2 Hefte.</p> <p><b>E. A. Schmitt</b> 24 Etüden in allen Dur- und Molltonarten. (Gleißberg) 2 Hefte. E. B. 5365/66.</p> <p><b>Solobuch</b> Für Flöte. 17 Solos von Friedrich dem Großen, Fürstenau, Popp, Terschak u. a. E. B. 2142. Für Klarinette. 14 Solos von Bruch, David, Hofmann, Mozart, Schubert, Schumann, Spohr u. a. E. B. 2143.</p> <p><b>J. L. Tulou</b> Drei große Duette für 2 Flöten. Op. 72 (Barge). E. B. 1517. Neun leichte Duette für 2 Flöten. Op. 102-104 (Barge) 3 Hefte. E. B. 1516a/c.</p> <p><b>Richard Wagner-Orchesterstudien</b> Sammlung aus seinen Bühnen- und Konzertwerken: Für Flöte (M. Schwedler). E. B. 4587. Für Klarinette und Baßklarinette (Fr. Hinze). E. B. 4589. Für Oboe und Englisch Horn (Chr. Ritter Schmidt). E. B. 4588. Für Fagott (E. Albert) E. B. 4590.</p> <p><b>L. Wiedemann</b> 45 Etüden für Oboe. E. B. 1717. Praktische u. theoret. Studien für Klarinette. 12 Hefte: 1. Vorübungen. — 2. Duos. — 3. Duos. — 4. Umfang d. Falschöne. — 5. Tonleitern. — 6-9. Etüden. — 10-11. Charakt. Skizzen. — 12. 24 Dur- u. Molltonarten.</p>	<p><b>J. S. Bach</b> Adagio a. d. Tokkata und Fuge in Cdur Bearbeitet von Ernst Broechin.</p> <p><b>Flöte und Klavier</b></p> <p><b>J. S. Bach</b> Adagio a. d. Tokkata und Fuge in Cdur. Bearbeitet von Ernst Broechin. Sechs Sonaten: Band I: h moll, Esdur, Adur. E. B. 2427. Band II: Cdur, emoll, Edur. E. B. 2428.</p> <p><b>Ludwig van Beethoven</b> Zehn variierte Themen. Op. 107. 5 Hefte.</p> <p><b>J. Blumenthal</b> Die Quelle (La Source). Caprice (Garibaldi).</p> <p><b>Ludwig Bönvin</b> Romanze. Op. 19b. Erinnerungen. Op. 31c. Melodie. Op. 56c. Spinnerlied. Op. 131b.</p> <p><b>Ferruccio Busoni</b> Divertimento für Flöte und Orchester. Op. 52. (Kurt Weill). E. B. 5205. Albumblatt. E. B. 4943.</p> <p><b>J. L. Dussek</b> Sechs Sonatinen. Op. 20. Gdur, Cdur, Fdur, Adur, Cdur, Esdur. (Felice Togni.) E. B. 3153.</p> <p><b>Friedrich der Große</b> Grave a. d. Konzert Cdur (C. Reinecke).</p> <p><b>H. Hofmann</b> Konzertstück g moll. Op. 98. E. B. 4748.</p> <p><b>Julius Klengel</b> Scherzo d moll. Op. 6 (Winkler).</p> <p><b>H. C. Lumbye</b> Amalia-Walzer. — Amalie-Walzer. — Anna-Polka. — Eine Sommernacht in Dänemark. Galopp. — Elise-Polka. — Kathinka-Polka-Mazurka. — Kroll's Ballklänge, Walzer. — Lisbeth Walzer. — Petersburger Champagner-Galopp. — Silberne Hochzeit-Polka.</p> <p><b>F. Mendelssohn-Bartholdy</b> Scherzo a. d. Sommernachtsstraum. Op. 61 Nr. 1 (Speidel). E. B. 2349.</p> <p><b>W. A. Mozart</b> Andante Cdur [Werk 315] (Burchard). E. B. 3341. Konzert Nr. 1 Gdur [Werk 313] (Horn). E. B. 2576. Konzert Nr. 2 Ddur [Werk 314] (Burchard). E. B. 2577.</p> <p><b>Wilhelm Popp</b> Konzert-Phantasie aus R. Wagners Lohengrin. Op. 352. E. B. 2910.</p> <p><b>Joh. Joachim Quantz</b> Arioso und Presto a. d. Flötensonate Ddur. Klavierbegleitung ausgearbeitet von Waldemar Waage. E. B. 3927. Konzert Gdur. Bearbeitet von Wilh. Barge. E. B. 3097.</p> <p><b>Günter Raphael</b> Sonate emoll. Op. 8. E. B. 5305.</p> <p><b>Max Reger</b> Romanze Gdur. E. B. 3422.</p> <p><b>Carl Reinecke</b> Konzert Op. 283. E. B. 2870.</p> <p><b>Julius Rietz</b> Sonate g moll. Op. 42. E. B. 4757.</p> <p><b>Robert Schumann</b> Vier Stücke a. d. Kinderszenen. Op. 15 (Barge). E. B. 4457. Von fremden Ländern und Menschen. — Bittendes Kind. — Glückes genug. — Träumerei.</p> <p><b>A. Terschak</b> Konzert-Phantasie Esdur. Op. 42.</p> <p><b>P. Tschalkowsky</b> Kinderalbum. Op. 39. Freie Bearbeitung nach W. Burmester, übertragen von Alfred Piguët. E. B. 3776/81. Altes franz. Lied. — Neapolitanisch. — Spukgeschichte. — Träumerei. — Die Lerche. — Lied des Drehorgelmannes.</p> <p><b>J. L. Tulou</b> Konzert-Rondo Edur (Barge). E. B. 1522.</p> <p><b>Richard Wagner</b> Album ausgew. Stücke (Schönicke). E. B. 4626. Konzert-Phantasie aus Lohengrin. E. B. 2910 (W. Popp, Op. 352). Adagio (E. Schmeisser). E. B. 4885.</p>	<p><b>J. Brahms</b> Sonate Nr. 1 f moll. Op. 120 Nr. 1. E. B. 6076a. Sonate Nr. 2 Esdur. Op. 120 Nr. 2. E. B. 6077a.</p> <p><b>Max Bruch</b> Kanzone Bdur. Op. 55 (T. Gentzsch). E. B. 2631.</p> <p><b>F. Busoni</b> Concertino (O. Taubmann). E. B. 5140. Elegie. E. B. 5188.</p> <p><b>Ferd. David</b> Introduktion und Variationen in Bdur über Schuberts Sehnsuchtswalzer. Op. 8. E. B. 2826.</p> <p><b>H. Hofmann</b> Andante aus dem Konzertstück. Op. 98.</p> <p><b>G. Jenner</b> Sonate Gdur. Op. 5.</p> <p><b>W. A. Mozart</b> Konzert Adur [Werk 622] (H. Kling). E. B. 2300. Adagio Ddur a. d. Konzert [Werk 622] (Naumann). Larghetto Ddur a. d. Quintett A dur (Naumann).</p> <p><b>Max Reger</b> Romanze Gdur (Alfred Piguët). E. B. 4761.</p> <p><b>Robert Schumann</b> Phantasiestück. Op. 73. E. B. 843.</p> <p><b>Leone Sinigaglia</b> 12 Variationen über ein Thema von Franz Schubert (Heidenröslein). Op. 19.</p> <p><b>Richard Wagner</b> Album ausgewählter Stücke aus sämtlichen Opern und Musikdramen. E. B. 4665. Adagio (E. Schmeisser). E. B. 4884.</p> <p><b>A. Wallnöfer</b> Meditation über das Adagio aus Beethovens Mondschein-Sonate cismoll.</p> <p><b>C. M. v. Weber</b> Konzertino Esdur. Op. 26 (Fr. Hermann). E. B. 1585. Konzert Nr. 1 f moll. Op. 73 (Hermann). E. B. 1540. Konzert Nr. 2 Esdur. Op. 74 (Hermann). E. B. 1541.</p> <p><b>Hermann Zilcher</b> Schmerzliches Adagio. Op. 49. E. B. 5159.</p> <tr> <td colspan="2" data-bbox="245 2040 774 2089"><b>Flöte solo</b></td><td data-bbox="1303 1239 1826 1288"><b>Klarinette und Harfe</b></td></tr> <tr> <td colspan="2" data-bbox="245 2089 774 2138"><b>Flöte und Orgel</b></td><td data-bbox="1303 1288 1826 1337"><b>Franz Pönitz</b> Capriccio (Klar. in B). Op. 73.</td></tr> <tr> <td colspan="2" data-bbox="245 2138 774 2188"><b>Flöte und Klavier</b></td><td data-bbox="1303 1337 1826 1387"><b>Klarinette und Violine</b></td></tr> <tr> <td colspan="2" data-bbox="245 2188 774 2237"><b>Flöte und Klavier</b></td><td data-bbox="1303 1387 1826 1436"><b>Adolf Busch</b> Hausmusik. Op. 26: Nr. 1. Duett Nr. 1. E. B. 5307. Nr. 2. Duett Nr. 2. E. B. 5308.</td></tr> <tr> <td colspan="2" data-bbox="245 2237 774 2286"><b>Flöte und Klavier</b></td><td data-bbox="1303 1436 1826 1485"><b>Klarinette und Fagott</b></td></tr> <tr> <td colspan="2" data-bbox="245 2286 774 2335"><b>Flöte und Klavier</b></td><td data-bbox="1303 1485 1826 1535"><b>Ludwig van Beethoven</b> 3 Duos in C, F und Bdur. Partitur: P. B. 1338.</td></tr> <tr> <td colspan="2" data-bbox="245 2335 774 2385"><b>Flöte und Klavier</b></td><td data-bbox="1303 1535 1826 1584"><b>Oboe und Klavier</b></td></tr> <tr> <td colspan="2" data-bbox="245 2385 774 2434"><b>Flöte und Klavier</b></td><td data-bbox="1303 1584 1826 1633"><b>J. Haydn</b> Konzert. E. B. 5349.</td></tr> <tr> <td colspan="2" data-bbox="245 2434 774 2464"><b>Flöte und Klavier</b></td><td data-bbox="1303 1633 1826 1682"><b>Max Reger</b> Romanze Gdur (Alfred Piguët). E. B. 4762.</td></tr> <tr> <td colspan="2" data-bbox="245 2464 774 2464"><b>Flöte und Klavier</b></td><td data-bbox="1303 1682 1826 1732"><b>Julius Rietz</b> Konzertstück (Adagio, Intermezzo u. Finale). Op. 33. E. B. 1539.</td></tr> <tr> <td colspan="2" data-bbox="245 2464 774 2464"><b>Flöte und Klavier</b></td><td data-bbox="1303 1732 1826 1781"><b>Robert Schumann</b> Am Kamin und Träumerei. Romanzen. a moll, Adur, a moll. E. B. 847.</td></tr> <tr> <td colspan="2" data-bbox="245 2464 774 2464"><b>Flöte und Klavier</b></td><td data-bbox="1303 1781 1826 1830"><b>Leone Sinigaglia</b> 12 Variationen über ein Thema von Franz Schubert (Heidenröslein). Op. 19.</td></tr> <tr> <td colspan="2" data-bbox="245 2464 774 2464"><b>Flöte und Klavier</b></td><td data-bbox="1303 1830 1826 1880"><b>Richard Wagner</b> Adagio (E. Schmeisser). E. B. 4885.</td></tr> <tr> <td colspan="2" data-bbox="245 2464 774 2464"><b>Flöte und Klavier</b></td><td data-bbox="1303 1880 1826 1929"><b>Zwei Oboen und Engl. Horn</b></td></tr> <tr> <td colspan="2" data-bbox="245 2464 774 2464"><b>Flöte und Klavier</b></td><td data-bbox="1303 1929 1826 1978"><b>Ludwig van Beethoven</b> Variationen über: Reich' mir die Hand (F. Stein). E. B. 3967.</td></tr> <tr> <td colspan="2" data-bbox="245 2464 774 2464"><b>Flöte und Klavier</b></td><td data-bbox="1303 1978 1826 2027"><b>Fagott und Klavier</b></td></tr> <tr> <td colspan="2" data-bbox="245 2464 774 2464"><b>Flöte und Klavier</b></td><td data-bbox="1303 2027 1826 2077"><b>W. A. Mozart</b> Konzert Bdur [Werk 191] (H. Kling). E. B. 3396.</td></tr>	<b>Flöte solo</b>		<b>Klarinette und Harfe</b>	<b>Flöte und Orgel</b>		<b>Franz Pönitz</b> Capriccio (Klar. in B). Op. 73.	<b>Flöte und Klavier</b>		<b>Klarinette und Violine</b>	<b>Flöte und Klavier</b>		<b>Adolf Busch</b> Hausmusik. Op. 26: Nr. 1. Duett Nr. 1. E. B. 5307. Nr. 2. Duett Nr. 2. E. B. 5308.	<b>Flöte und Klavier</b>		<b>Klarinette und Fagott</b>	<b>Flöte und Klavier</b>		<b>Ludwig van Beethoven</b> 3 Duos in C, F und Bdur. Partitur: P. B. 1338.	<b>Flöte und Klavier</b>		<b>Oboe und Klavier</b>	<b>Flöte und Klavier</b>		<b>J. Haydn</b> Konzert. E. B. 5349.	<b>Flöte und Klavier</b>		<b>Max Reger</b> Romanze Gdur (Alfred Piguët). E. B. 4762.	<b>Flöte und Klavier</b>		<b>Julius Rietz</b> Konzertstück (Adagio, Intermezzo u. Finale). Op. 33. E. B. 1539.	<b>Flöte und Klavier</b>		<b>Robert Schumann</b> Am Kamin und Träumerei. Romanzen. a moll, Adur, a moll. E. B. 847.	<b>Flöte und Klavier</b>		<b>Leone Sinigaglia</b> 12 Variationen über ein Thema von Franz Schubert (Heidenröslein). Op. 19.	<b>Flöte und Klavier</b>		<b>Richard Wagner</b> Adagio (E. Schmeisser). E. B. 4885.	<b>Flöte und Klavier</b>		<b>Zwei Oboen und Engl. Horn</b>	<b>Flöte und Klavier</b>		<b>Ludwig van Beethoven</b> Variationen über: Reich' mir die Hand (F. Stein). E. B. 3967.	<b>Flöte und Klavier</b>		<b>Fagott und Klavier</b>	<b>Flöte und Klavier</b>		<b>W. A. Mozart</b> Konzert Bdur [Werk 191] (H. Kling). E. B. 3396.
<b>Flöte solo</b>		<b>Klarinette und Harfe</b>																																																			
<b>Flöte und Orgel</b>		<b>Franz Pönitz</b> Capriccio (Klar. in B). Op. 73.																																																			
<b>Flöte und Klavier</b>		<b>Klarinette und Violine</b>																																																			
<b>Flöte und Klavier</b>		<b>Adolf Busch</b> Hausmusik. Op. 26: Nr. 1. Duett Nr. 1. E. B. 5307. Nr. 2. Duett Nr. 2. E. B. 5308.																																																			
<b>Flöte und Klavier</b>		<b>Klarinette und Fagott</b>																																																			
<b>Flöte und Klavier</b>		<b>Ludwig van Beethoven</b> 3 Duos in C, F und Bdur. Partitur: P. B. 1338.																																																			
<b>Flöte und Klavier</b>		<b>Oboe und Klavier</b>																																																			
<b>Flöte und Klavier</b>		<b>J. Haydn</b> Konzert. E. B. 5349.																																																			
<b>Flöte und Klavier</b>		<b>Max Reger</b> Romanze Gdur (Alfred Piguët). E. B. 4762.																																																			
<b>Flöte und Klavier</b>		<b>Julius Rietz</b> Konzertstück (Adagio, Intermezzo u. Finale). Op. 33. E. B. 1539.																																																			
<b>Flöte und Klavier</b>		<b>Robert Schumann</b> Am Kamin und Träumerei. Romanzen. a moll, Adur, a moll. E. B. 847.																																																			
<b>Flöte und Klavier</b>		<b>Leone Sinigaglia</b> 12 Variationen über ein Thema von Franz Schubert (Heidenröslein). Op. 19.																																																			
<b>Flöte und Klavier</b>		<b>Richard Wagner</b> Adagio (E. Schmeisser). E. B. 4885.																																																			
<b>Flöte und Klavier</b>		<b>Zwei Oboen und Engl. Horn</b>																																																			
<b>Flöte und Klavier</b>		<b>Ludwig van Beethoven</b> Variationen über: Reich' mir die Hand (F. Stein). E. B. 3967.																																																			
<b>Flöte und Klavier</b>		<b>Fagott und Klavier</b>																																																			
<b>Flöte und Klavier</b>		<b>W. A. Mozart</b> Konzert Bdur [Werk 191] (H. Kling). E. B. 3396.																																																			